

Intro ([00:03](#)):

I knelt down. Yes. The shore is a freedom, good, efficient, healthy minded people, always optimistic tat bask in a puddle in the sun waiting for the morning when they wake up. My plan is to bring back great nation all about our forebearers. Well, we'll do anything no matter how absurd to avoid facing their soul, the future will be just like the past, but better. The man who promises everything is sure to fulfill well, pretty much nothing. Those souls of Neil Armstrong's shoes made a permanent impression on ours. So often the hands will solve a mystery brute Jalyn. Mine has struggled with that's. What I'm going to do. [inaudible] Is a superstition collaborate and grew talent. That's the country. I want back country division, glory, day, superstition, glory, days, people very soon. You're just waiting to see

Ian Givens ([03:13](#)):

After that wonderful introduction. My name is Ian Givens. I'm one of the people running the show and welcome to the 2016 Adelaide Festival of Ideas and today's session the case for nonsense proudly presented by Guild house and today's session a little bit different. These guys will take you through it as, as a guys. So just a little bit background for what's going on. These people, he would house. If if you're in the arts, you know, evacuate house in south Australia, they're leading South Australian organisation supporting, creating connections for south Australian creative practitioners. For over 50 years, they initiate all sorts of opportunities like collaborate with creative institutions, businesses, and the broader community to promote contemporary visual artists, craftspeople designers that do projects professional development programs and a whole range of events. And through those Guild houses dedicated supporting, promoting contemporary art practice for the makers in the audiences.

Ian Givens ([04:12](#)):

And this year, this is a special cured house is the original hub for this amazing creative time summit, which you look up online, the world's largest international conference on art and social change at the intersection of arts and politics. The creative times summit is bringing together artists to speak and explore ways of tackling the most challenging political and social issues of our time. And if summit took place in Washington last weekend, and the theme for this one was considering the radical what's required for radical transformative democracy. Pretty big question, but well in line at lots of other events around this week. And so as a regional hub Guild house is partnering with our light festival ideas to present the case for nonsense. What's this all about? Well, episode's very close to my heart. I was delighted when this came on the program essentially go cabaret cabaret Voltaire in Zurich, Switzerland, a subversive anti-art movement was found response to the devastation of what turned out to be world war one and all the disasters around it.

Ian Givens ([05:13](#)):

It was data, the IDI data. I used the absurd and the irrational to critique the unreasonable politics of the time. A hundred years later Guild house and our team here. And perhaps all of us are being invited to embrace the irrational as part of the notion with we're gonna to make it, or we've got to break it. So who have we got on stage today? We've got three wonderful people from supported by good house. First up Terry Hoskin is an artist who writes about art attention and the value of not knowing the value of not knowing. She's a curator spring to action at Guild house performance raining at that guy was south Australia for creative time summit last year, which is part of the Venus bay being an alley. So big things there. She's currently the inaugural participant of a year long Noella few Fjord residency in Claren and yellowed Hills.

Ian Givens ([06:02](#)):

So it's tiering and tiering on that fast side over there is Andy protrusive ex a contemporary visual artists practicing across all mediums with a preference for noisy and immersive political installation, which self knowingly impersonates propaganda art styles was that your video up there we saw before it was, it was wonderful. Thank you. He does this three minus the conservatives that he's onto him, and he's going to read the left out of its apathy. Might've met many people on these stages this weekend. He lives and works in Adelaide. The professional practice based in painting performance, culture, political edge of pop dating back to 1983 is the founder of international festival of nothing,

Ian Givens ([06:47](#)):

Which is a good thing too. And celebrate events with no audiences, which is an even better thing. He invented the party in 1984, which I've never heard of. And that's probably a good thing too, but we have balloons, which is an even better thing. Finally. So Andy welcome Monti Mazi artists and writer from Adelaide through a range of discursive social performances, and screen-based works, explores the ways in which arts work is made visible in today's world. He holds a MFA master of fine arts and social practice from the California college of arts, as well as a master's degree in visual arts from muni, south Australia, he was a founding member of felt space. One of the great institutions around town an artist run initiative is his work as curator of the contemporary arts center, South Australia, CACs and other fine institutions in Adelaide and received a Sam steaks scholarship for the visual arts in 2011. So Monti, thank you.

Monti Mazi ([07:47](#)):

You guys see you later. So here we are the, well welcome everybody. Thank you for that wonderful introduction. Ian, shall we just skip straight to the slides, Andy? Very good. That's the title one and then what, what comes next? Okay. Data. So we just heard about it, but so here's a manifesto. Here's something, one of the data wrists Tristan Zara wrote in 1918 data is the abolition of logic, which is the dance of all things impotent to create data abolition of memory, data, abolition of archeology, data, abolition of profits, data abolition of the future. So here's some data work. Who's the guy on the left for 10 points. It's it's the surrealist, isn't it? This one? Well, we can't remember their names, but that's so this is the sort of thing that was an outrage. They got back from the first world war they had lost. It was mainly a European thing, a Germany thing they had lost society was no longer the same.

Speaker 4 ([09:00](#)):

What did you say? It was, it was a argument between the Royal families, really

Monti Mazi ([09:04](#)):

The basis of it. Yeah. As we all know an argument between Royal families. So it was, there was an absurdity and, and it's very much

Speaker 4 ([09:11](#)):

A family connection happening there.

Monti Mazi ([09:14](#)):

Yeah. Yep. And here's a slogan [inaudible] is taught, which I think is art is the art is dead. And something about celebrating the endless machine art of tackling so owing. And there's a whole bunch of them

they're looking terrific and earnest more earnest than you'd think data was, should be another bit of quote. Some people think they can explain rationally by thought what they think, but that is extremely relative. Psychoanalysis is a dangerous disease. It puts to sleep the anti objective impulses of men. And systemizers the bushwa. There is no ultimate truth. Another data work by I believe, roll Hausmann. So that was the type of thing they got up to this fantastic clashing, cutting posting,

Speaker 4 ([10:07](#)):

Assemblage, collage, all of those

Monti Mazi ([10:09](#)):

Things, brilliant stuff. I mean, it gave artists license forevermore to make innovative destructive with anti-art

Speaker 4 ([10:17](#)):

It looks ordinary to us cause we've seen so much of it, but actually it was incredibly radical. Yeah.

Monti Mazi ([10:22](#)):

At, well, it was the license to make Antioch, which is the, and in fact, the invention, I guess of the phrase, anti-art another bit the guy on the left. That one. Isn't it, man. Ray on the left and another Raul Holzman. Both. Fantastic. Go, go next, next, next. Okay. One on the left, there is by Marcel Duchamp it's of course the Mona Lisa with a mustache and a beard and the letters L H O O Q, which translates in French to mean she has hot pants. So it was a bit rude. It was poking fun. This is Sophie. So if you tell her, yeah,

Speaker 4 ([11:06](#)):

He made amazing puppetry and quite astounding fabric works great with color and she was a minimalist even came along.

Monti Mazi ([11:15](#)):

Stopped stop. Okay. That was data. Okay. Do you all feel like experts now that was, then that was kind of your data privacy, take

Speaker 4 ([11:28](#)):

Something Oracle or make it contemporary. God. Nice. Okay. All right. So I've just been reading, but Andy got together a lot of slides, many by Tristian Saraj who, who wrote his manifesto in 1918 as the first one to actually write a manifesto was hands up actually. And I'm just looking for my little take on it. So I'm doing some sheep stuff in this in this presentation. I just want to say that actually nonsense is what gave us Alison Wonderland and the first dog on the moon. And I think nonsense is very productive and extremely productive. My mode to acting excuse me, I'm a little nervous. So what's happened is I'm living in the Hills and I've only been there for three weeks and I'm in a residency, which is an incredibly wild place. It hasn't been lived in for five years and it needs to be occupied. And I've taken that residency in return for loving it and doing the work around the place. And really it's a bit of a farm and I'm not a farmer. So I've actually taken on looking after sheep, I've taken, I'm going to do the sheep video. And then I'm going to read this. I know that's my you to come here. Alright, I'll come there.

Speaker 4 ([13:04](#)):

This was taken last Friday, Friday before last the sheet went into next door's paddock. The day after I got them, I lost the sheet. Jeffrey. Hey mouse. It's not the right sound. Is it? It's not the sound of lupins. It's the sound of wire cutters. Come on, come on. I'll get you some blueprints. When you get back over the fence, that's not going to work. Is it? I have to bribe you back over the fence with the lupins. Come on, come on. Jeffery mouse. Come on, come on. Jeffery mouse. Come on, come on, come on, come on.

Monti Mazi ([14:04](#)):

He got the two. Yes.

Speaker 4 ([14:12](#)):

Hi boys. They from breeding stock that didn't make it a jump back over. Good enough to be Cyrus. Yeah. I want it to go to, but I don't know how to do it. I'll have a go. I'll have a go Jeffrey got real lupins today. It became desperate. They'd been there all week that would come and eat the lupins and then run away yesterday morning. I came back. I got them back. You curious you bucket? Curious. Okay. Curious. There's nothing in it. I can't, I just can't be that mean, but you're right to look for the bucket. You want to come and try Jeffrey. You're the one that really should have had some before walk. Cause you missed out didn't you and I'm so sorry, but there's none in there. You can have a look, but really I they're all gone.

Speaker 4 ([15:44](#)):

No, you are getting brave. Yeah. That's my hand. You're getting very brave. Yeah. No lupins. Why hang around? Huh? I'll come back tomorrow. Maybe. Actually. No, you have to wait till tomorrow afternoon after the case for nonsense. Okay. If we could just stop that there for a moment. So I was really struck by Hugo ball's manifesto actually, because it's about writing and poetry and I tend to do a lot of writing. So this is a, a kind of a take on the manifesto by Hugo ball. And it's called DAPA manifesto by Hugo ball and jobbers of Clarendon and it's channeling any Hennings who was his partner and had a lot to do with the first manifesto. This was read in on July 14th, 1916 and today. So I'm not sure of the efficacy of manifestos anymore, but hell, it's fun to write them.

Speaker 4 ([16:57](#)):

So Dorper is a new tendency in art. One can tell this from the fact until now nobody knew anything about it. And tomorrow everyone in Zurich, Adelaide will be talking about it. Data Dorper comes from the dictionary. It's terribly simple in French. It means hobby horse in German. It means goodbye. Get off the sheep's back. Be seeing you some time in Romanian. Persian. Yes, indeed. We are right. That's it. But of course, yes, definitely. Right. And so forth. One little slide. I think that was lost is that DARPA is a compound of the word Dorset, which is one brand of sheep, one kind of sheep and Persian, which is another kind of shape and their hair just falls off. It's a global word, just a word. And the word, a movement. Very easy to understand, quite terribly simple to make of it. An artistic tendency must mean that one is anticipating DARPA psychology.

Speaker 4 ([17:51](#)):

Dorper Australia come gut aches and fog. Peroxisome Dorper I video, I changed Vimeo. Dorper capital, accumulations and yourselves on honored festival goers who are always writing with words, but never writing the word itself who are always writing around the actual point. Dorper drone world war without

an draw per revolution, without beginning DARPA you friends and also baristas, urban developers, entrepreneurs, and evangelists. How does one achieve eternal bliss by saying Dorper how does one become famous by saying Dorper with a noble gesture and delicate, proprietary to one goes crazy to one loses consciousness. How can one get rid of everything that smacks of Facebook, worms, everything nice and right. Pious moralistic, sentimental, Europeanized, Americanized, and innovated by saying Dorper DARPA is the world soul DARPA is the pawn shop. DARPA is the world's best Lily milks. So DARPA Gita, board DAPA, Gil Diller's DARPA, Elaine miles, DAPA, Francesca to Remeny Dorper BNX matrix Dorper E party DARPA, Monte Messi Dorper Lucas eyeline Dorper Linda domain. And in plain language, the hospitality of the precarious workers and intellectual labor is, is something to be profoundly appreciated. That's the DAPA manifesto.

Monti Mazi ([19:16](#)):

Okay. So we're back to Trisha Zara's 1918 data manifesto, where he says the new artists protests. He no longer paint symbolic and illusionist reproduction, but creates directly in stone wood, iron tin, boulders, locomotive organisms, capable of being turned in all directions by the limpid wind of momentary sensation. He goes on to say, all pictorial tutorial or plastic work is useless. Let it then be a monstrosity that frightened serve our minds and not sweetening to decorate the refractories of animals and human costume illustrating the sad fable of mankind. Oh right. This is me again. Okay. Yep. And drop this though and go over there. Yeah.

Monti Mazi ([20:11](#)):

So as stated earlier in the introduction is talk, this case for nonsense was presented a week ago in Washington, DC at a conference called the creative time summit, which is an an arts and social change conference that's been running since 2009 and is run by a company called creative time. And Guild house is a regional hub for the summit this year, if you like. So this is a dream I had where I was watching the creative time summit in Washington, DC webcast at 3:00 AM. And if we could just on this slide, so it's 3:00 AM because of the time difference. And I'm about to watch the case for nonsense keynote live stream as part of the 2016 creative time summit. So this is a week ago I've set my alarm for 3:00 AM to watch the keynote presented by Swiss super Uber, no sleep curator of contemporary art hands or Rick obras.

Monti Mazi ([21:04](#)):

Because I think that if I do not watch it by a live stream, I may not be able to watch it at all for a number of days until they edit their stream down to digestible, edited chunks and upload them again. I worry that this will mean I won't be able to listen to the keynote before the presentation I am making to you right now, but it turns out I'm misreading. My emails or recording of the stream stays up online for days afterwards. But I do not realize this. So I'm very certain that I should get up at 3:00 AM to watch a person make their own case for nonsense in Washington, DC live one week ago. I am up now and I see Hans Ulrich Obrist has already taken the stage, but it seems I have not missed much. If anything, I confirm this later, I have missed nothing.

Monti Mazi ([21:41](#)):

I must connect to the stream at the exact moment, applause, subsides, and Odus begins introducing the talk. I am very tired and I begin to wonder whether or not I really need to listen to this after all, we're doing our own local version. It's not an active mimicry, but no, it is important. Linking in global, here we are, the same idea passed around at the same time. Plus it makes you seem committed. I think, and I am

interested. I went to one of these summits three years ago and I heard Slavoj Zizek suggest sleeping is the only place left that they can't get to you, but I'm not sleeping now. I think so they have me surely anyway, hands-off Oberst is talking and he's doing that thing that art historians accused curators of doing frequently skimming off the top of that history to try and get to their argument as quickly as possible, you know, interests as quickly as possible.

Monti Mazi ([22:23](#)):

He he goes from data to he goes data anti-art anti commercial art. Art is principally an idea to Fluxus happenings. Art is action to German, Joseph Boyce, 7,000 hoax to German, to Joseph Boyce role in founding German, green party and student unions to artists engaging with mainstream political processes and representative governments. In our current day, he calls nonsense the language artists used in talking to power anytime or rather he does that thing where he says, we might call the language artists use rather than any specific approach. It's a quick and breezy, not quite scholarship, but the genealogy makes sense to me as a shorthand. In fact, it's probably one I've used before. Here's the thing though, it's 3:00 AM and I know artists and politics and some artists who've entered politics. And I don't think this is the real end game of data or the a hundred year extension of it that an artist can run for prime minister or something like that.

Monti Mazi ([23:10](#)):

And wearing headphones and staring at an iPhone screen and I'm lying down. And the American poet writer, Eileen Mars comes into the frame, appearing by Skype at the conference, talking to Obrist. She saves it all. She talks about her campaign for the 1992 us presidential election. They play an advertisement from that time and it's great. She gets pithy answer. She's funny. And then the Cuban performance artists Tennie Bruguera comes on via Skype and announces her campaign for the 2018 Cuban elections, which is a thing that seems undeniably worthy and brave and dangerous. And even knowing something about hearing, even knowing something about her and about Cuba, I really know nothing. And I think that I should probably learn more before thinking this is undeniably worthy and brave and dangerous, but I'm sure it is these things because I checked Twitter afterwards to see what people tweeted about in response.

Monti Mazi ([23:52](#)):

And most of it is about rigorous announcement. Anyway, I think I fell asleep at some point, but not sure later, bye. I confirmed by watching the video that I did not really miss anything. Even if I did fall asleep, it is 3 35 and in Washington, they just broke for lunch and hand signs off asking if we can create a transnational global political movement for those in between, which I guess is meant to be for everyone from jet-setting curators with multiple citizenships to stainless peoples, and the cynic in me wonders about what it means to throw that bad boy in there right at the end. So it doesn't really need to be unpacked or addressed or qualified or described it's 3:40 AM and I'm back in bed, no headphones phone on silent livestream disconnected thinking about sleeping, not lunch in Washington, but I will have lunch later or I had lunch early already. If you think about the time difference in the Dateline in in Washington at the creative time summit, they were having a themed lunch, something about tortillas, great tortilla conspiracy. I can't really remember why it was a conspiracy though, but I didn't have a themed lunch that day. I only had an alarm that was set for three o'clock and a stable internet connection and now bed sleep great.

Monti Mazi ([25:01](#)):

Nicely put Monty. So we are here with a case. We are here with a case for nonsense. So it's about elements of the irrational. If we look at some recorded uses of nonsense in the political space, it gets quite interesting. And one of them is how conservatives have used a nonsense. Nonsense has been a big tool for conservatism. So what I found the other night on the interwebs was this fantastic CIA agent sabotage field manual, one that they distributed in 1944 to help bust up you know, any organization. So we've got some quotes. So the sorts of things you supposed to do to subvert subvert, any organization would be things like bring up irrelevant issues as often as possible haggle over precise wording of communication, make speeches talk frequently and at great length, but permit shortcuts to be taken to expedite decisions, assign important jobs to inefficient work because insist on perfect work in relatively unimportant detail to lower morale and production pleasant, to inefficient workers and promote them. I think we're all getting a bit of a familiarity. This is sort of how things work now. Some more hold conferences when there is much more critical work to do multiply procedures and clearances in issuing instructions and paying checks. In other words, slow, everything down. See that three people have to approve everything when only one would do. And we've had that for the last week. Haven't we, the three of us have had to approve everything right. Work very slowly. We've done that too.

Speaker 4 ([27:12](#)):

Yeah. I like working slowly. In fact, I think my sheet video is about taking some time.

Monti Mazi ([27:18](#)):

Oh, very much. She pretty much took the cake, bring up irrelevant issues as often as possible. So this Mozart right back to a triptan hours manifesto from 1918, I am against action for continuous contradiction for affirmation too. I am neither for nor against an I do not explain because I hate it. Common sense. Data means nothing.

Speaker 4 ([27:46](#)):

Hawk said data is only in decided mixture

Monti Mazi ([27:52](#)):

Slight, slight. No, there's more, there's more this one, don't worry. We're just, just that moment of reflection in there. Just that that's that little moment where there's that second week and I'll pause here could be about nothing back in the room. So this is where the, the license was, you know, kind of issued to anyone. A work of art should not be beauty in itself for beauty is dead. It should be neither gay, nor sad, neither light nor dark to rejoice or torture the individual by serving him the cakes of sacred aerals. I don't even know what that word is. It could be related to the bed. A work of art is never beautiful by decree objectively or for, and for all hints. Criticism is useless. I think we've got some more quotes here of political use in recent times. Shall I read it out? Yeah. The Goose's neck is in the news. I remember seeing that guy to where I remember seeing Donald standing there going the Goose's neck is in the news and I, my brain went well. He's talking about a really serious thing. And he's given me this disconnect. And I think that's part of their technique is just to make that gap where you don't know what's going on and on

Speaker 4 ([29:16](#)):

The old heads will roll. It was from first dog in the moon. It was apparently what Malcolm Turnbull said when he watched what's his name? Malik Zacky Malik on Q and a Kristin, you said was heads will roll. He didn't really think about that very well on it.

Monti Mazi ([29:33](#)):

Now I know we've got a picture of Barnaby Joyce, but actually it's a quote from Malcolm Turnbull. But the reason is because Barnaby said very similar, similar things, and it's about our recent blackout. And Malcolm said a bit of a disconnect here. I regret to say that state governments have over the years set renewable targets, bad thing that are extremely aggressive, extremely unrealistic, and have paid no attention to energy security. So in actual fact, the problem was that as we know, 23 power transmission towers were ripped out of the ground causing the actual blackout. So it had nothing to do with renewables. Wind clean

Speaker 4 ([30:13](#)):

Is a finite resource and it would slow the wind down, which would cause the temperature to go up.

Monti Mazi ([30:27](#)):

And this one, I know

Speaker 4 ([30:30](#)):

Council approved a sweeping moratorium on solar power development after residents express fears that solar panels drain the sun's energy, got a problem fixed in place.

Monti Mazi ([30:47](#)):

This terrific quote, which every time Trump opens his mouth, it makes me think of a quote from Billy Madison. Yes. You know the one Mr. Trump, what you've just said is one of the most insane idiotic things I've ever heard at no point in your rambling incoherent response, where you even close to anything that could be considered a rational thought, everyone in this room is now dumber for having listened to it. I award, you know, points and may God have mercy on your soul, ah, back to Trista Zara's 1918 manifesto. The principle lovely neighbor is a hypocrisy. No, they self as utopian, but more acceptable for it embraces wickedness. And so data was born of a need for independence of a distrust towards unity. We recognize no theory is the aim of art to make money and cajole. The nice, nice birthright. I see.

Speaker 4 ([31:43](#)):

Okay. data eloquent and I'm prejudice leap of a world toss like a screeching phonograph record, wow. To respect all individuals and their folly of the moment, whether it be serious, fearful, timid, ardent, vigorous, determined. It doesn't matter in the least freedom data, data, dah, dah, dah, dah, a roaring of tents, colors, and interlacing of opposites and all contradictions grotesques inconsistencies and lines.

Monti Mazi ([32:15](#)):

Oh, and one more artists, a private affair. The artist produces it for himself. And intelligible work is the product of a journalist.

Speaker 4 ([32:22](#)):

The artists, the poet, rejoice at the venom of the messes and is happy to be insulted. It's a proof of his immutability. I don't agree with all of this stuff



Monti Mazi ([32:36](#)):

Here. We are back to we're here at the irrational we're here, iPhone, which is of course the international festival of nothing. So it has a slogan. I find exists to create nothing, no attendance, no activity. I find events are not for everyone. Even a staged iPhone event should attract no attendance. Even the birds pay no attention as such a great success. Let's explain there's an iPhone event, the perfect audience inattentive. Now this might seem very funny, but the thing is how many shows have you put on where nobody came? Right? You've done all the gear. You've put out the publicity. You've said your bit, you've done your work, not a sausage arrives. I find has a backbone. There's another iPhone event. That box it's beautiful. There's quite a few of them down on the beach. It's a thing. It's an iPhone sculpture. Nobody even knows it's there. And in a way is the less, the less content the better, right? The less that, I mean, obviously in port Pirie, there's high fun thing there. And luckily the iPhone page two gets about two or three looks a month, which is really good attendance. Very low, very low level. Oh right. Oh, let's Monte

Speaker 4 ([34:25](#)):

Does quite a bit of institutional critique. I think there's a whole lot of art practice. That's,

Monti Mazi ([34:29](#)):

You know, model introducing. Okay.

Speaker 4 ([34:32](#)):

Well, there's a, there's a whole lot of contemporary art practice that actually does. What's called institutional critique. And it does it from the point of view that can sometimes be seen as very practical and worthy and very efficacious, like the guys who took over the tape modern for six years to get rid of BP as a sponsor, actually worked to some very playful perhaps quieter staff, like the kind of stuff Monte does, which is infinitely just as interrogatory. Shall we say something like that or at do Monte?

Monti Mazi ([35:06](#)):

Sure. That's very kind of you. So if we can play, we can just the next one. Yes. Hang there for a second. So residency on my bank is a condensed, yet intensive residency program of indeterminate length that seeks to provide opportunities for gifted and diverse individuals to experience the world from a slightly elevated position. So it sounds like most people are applying along here. So, you know, if you don't know, you know, artists go and residency is just like writers, go and rest and retreats, you know, space and time to your work ostensibly. But you know, you could be and certain types of residencies attract a high profile that can make a big, big boon to an artist's career in the same way as a, you know, an exhibition or a publication can. So this project came out of a conversation that I was having with someone who said that they like to go on a residency, to provide them with different perspectives.

Monti Mazi ([36:03](#)):

I thought about what is the quickest way you can do that to get a little bit elevated. So during the residency residents will be engaged in constant negotiation of positional. Proximity providing a stimulating rigorous environment in which to experience that's just a creation, interaction and growth. So these are the proceeding. Two images featured images from residency on my back. I designed the application process. The format of the residency program at this stage has only been offered during an outdoor studios event in California in 2013, which we're going to see video of right now, residency's

Speaker 5 ([36:58](#)):

Announced the winners, two winners, two residents and residents for this period of a residency on my back, Megan Lavella. And you both made the most compelling cases for this project. Okay. Is there anything you want to do lower on this one? I kind of just want to spin around, but slowly on the spot. Yeah. You like residencies. I love residency. Let's try this one. Yeah. If you win, the application fee is a dollar that's right now. So we had one round that Megan won. Well, I mean the loss, the ones that one last round, and I will say that they both, they both talked about other residency and the other talks about not being from the U S so I mean, you can pick your pick, your angle is likely [inaudible]. I think that's good advice. What should I put that on the frequently asked questions? [inaudible]

Monti Mazi ([40:06](#)):

Highlights from the application process. So for the, for discrete residency periods occurred with five practitioners benefiting from the generosity of the residency on my back program. And that last thing that you saw there was actually residency on my back on my back. So somebody put in a application stating that they'd started their own residency program that would occur piggybacking my own piggybacking residency program. So as of as of July, 2016, at least one of the residency on my back, artists and residents includes the residency on her current professional CV and applicants paid \$1 and make an application. And the total money from applications was given to the resident artists as their living stipend.

Speaker 4 ([41:02](#)):

Thank you very much. I just want to say something about about the importance of non-communication to update it a little bit, one of the greatest philosophers at the end of the 20th century will Gil dealers. And one of the things he said when asked a question about communication, how we actually communicate and get cut-through with, with the noise of technology, et cetera. And the way meaning is already seems to be apparent to everybody is that we have to create that cures of non communications. And I think that's kind of interesting. We do that in a way to get attention to something. And there's a kind of a contradiction in that that's quite productive. I think. So little things like this, these little things they're mad, they're absurd, but they make us wonder about the whole operations of power amongst the art world itself, which is an incredibly powerful institution and partakes of capital constantly as part of what it does.

Monti Mazi ([42:06](#)):

I'm going to read that sucker out. Okay. So triptans are a more from the 1990 manifesto. Science says we are the servants of nature. Everything is in order make love and bash your brains in. I am against systems. The most acceptable system is on principle to have none. Well, so we actually have to try and move forward. You know, so it's all very nice to say that we can have a system where there's no system, we're not going to have connectivity, but we actually need a plan. E is auditing for the benefit of everyone. One of ease slogans is ease for everyone everywhere. That's the world it's fall currently of global states with global parties, nearly there's a lot of party replication around the world. So if it was to become a kind of a one-world government thingy, what you could do is have same parties around the world. Yeah. So global parties, next slide.

Monti Mazi ([43:24](#)):

So yeah, global party candidates, II party candidates, because he is for everyone everywhere. So one of the party's recent policies is equity, a hundred percent global equity. In fact, where all resources and

wealth is used for everyone everywhere, rather than for the 99% who don't have what the 1% of have. So we've been talking about that a bit. So the steps toward a hundred percent equity under the party policy would be the global audit. Is it? Yeah, there we go. So the global audit really is all about who has what and where they have it and who needs, what and where do they need it? It's that simple. And the next step is simply the return distribution of everything everywhere for everyone.

Monti Mazi ([44:26](#)):

See, it's got, it's got appeal, it's got traction. So let's have a look at of the new Eve party programs. So as we know, E auditing is for everyone. One of the policies we have is the new E car program. There's the new I-CAR, it's called the people's I-CAR in fact, here's the policy, there's one model for all. It's probably electric is GPS speed limited, and it has limited color. So the reason there's all these limitations placed on the I-CAR is to reduce the idea of egoism in cars, right? Particularly the one about speed limits. You know, you're driving along, it's 60, it says it's six, but you get 65. What's going on with that. So under the EPA, the policy, there's no 65, everyone travels at a reduced or controlled level to do with GPS. How do we get there? We destroy all the current cars to make new cars for everyone. The same can be applied for housing and many other things. And we're going to pause to wrap up, right. Well, we weren't sure what we're going to say here, but obviously we're pretty committed to one wrapping up.

Monti Mazi ([45:54](#)):

I think this might've been my idea actually. Should we just talk about the, should we just talk about the let's do the last bit and then we can invite the impact? Yes. Skip it. Yeah. Oh, here we go. So the big deal today, you have the opportunity to come and join. The party membership is free. Get your EA policy updates, get a free balloon and be participate in the EA global audit by simply giving us your details out the front here today, take a balloon. And if you do not join the party today, will you be, are you automatically F are you guilty of F think it's not automatic, but it's good to get an early, so really to be safe, you want to join the party list. You be accused of being too F it's going to be a big rush later. Isn't there. So, yeah, I mean, if you join, say, say Madam, if you joined, you'd be like the first one. Remember it's a Gideon, a party sign up just to the left as you as you exit the building, plus there's the a E a newly established E park, which is at the back of the behind the tent. And there's some E flags you'll see them there. And if you want to be holding a balloon

Speaker 4 ([47:13](#)):

Or the space between people, between flags, for people to lay or to, oh, there's

Monti Mazi ([47:18](#)):

Plenty. There's plenty of space. So you just, so it's a federal opportunity for the party. So we're inviting people to go up there and hold a balloon and we'll take a photo. It'd be great. Be in the yep. Meet you later in the park. Okay. Done deal. Many things do, is that everything hung? Yeah, I think we just wrapped up.

Ian Givens ([47:53](#)):

So thank you very much for, to Andy, Monti and Terry. I've got some formal words to finish up here, but well, just before I do, I think it's appropriate to finish with a quote from my favorite data writer Hugo ball, I'll just run through the whole thing and let us do a small portion of it. Is this one of his most important works, significant work? I think it's absolutely opposite for what these guys have been doing.

This transcript was exported on Jul 10, 2021 - view latest version [here](#).

Speaker 4 ([48:23](#)):

[Inaudible] [inaudible],

Ian Givens ([48:29](#)):

[Inaudible] Who chew in the car and the car and our logo. Boom [inaudible]. Ooh,

Speaker 4 ([48:39](#)):

Thank you. That's the end of this session.